

D. BUXTEHUDE

PRELUDE AND FUGUE F#



M
11
B989
BuxWV146
1906
c.1
MUSIC



Presented to the
Faculty of Music Library
by

Dr. Mary Sidgwick

Ex libris

John Sidgwick

1923-73

Feb 11 1901

March 4
Toronto 18-3

Original Compositions for the Organ

No. 351.

PRELUDE AND FUGUE IN F SHARP MINOR

BY

DIETRICH BUXTEHUDE.

2/6

PRICE TWO SHILLINGS NET. 3/-

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

MADE IN ENGLAND.

THE ORGAN WORKS OF J. S. BACH.

EDITED BY J. F. BRIDGE, MUS. DOC., OXON., AND JAMES HIGGS, MUS. BAC., OXON.

Book I.—EIGHT SHORT PRELUDES AND FUGUES 2 6

The eight short Preludes and Fugues in the first book are of inestimable value as an introduction to Bach's greater Organ works. Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment. The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals.

Book II.—PRELUDES, FUGUES, AND TRIO 3 0

The second book is more advanced in point of difficulty than the first and will be found of conspicuous interest. It includes the well-known "Giant" in D minor, the shorter Prelude and Fugue in E minor (a great favourite with Mendelssohn), and the exceedingly effective Prelude and Fugue in C minor, in addition to other less-known but important works. It is a specialty of this edition that a convenient and effective mode of performance is everywhere indicated.

Book III.—PRELUDES, FUGUES, AND FANTASIA 3 0

The third book contains compositions of greater difficulty, and is therefore more fully fingered and marked for the pedals. It is believed Organ Students will derive the greatest possible assistance by having their attention directed from the outset to a convenient method of dealing with each difficulty as it arises. The present book includes the Fugue in B minor, on a subject from Corelli, a beautiful Prelude and Fugue in A major (most useful for obtaining command of the higher part of the Pedal-board), a Prelude and Fugue in C major, a Fantasia and Fugue in C minor, and the well-known short G minor Fugue.

Book IV.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fourth book contains the first three of the six celebrated Sonatas or Trios for two manuals and pedal. Spitta says: "These Sonatas were intended by J. S. Bach to complete the education of his eldest son, Wilhelm Friedemann, as an organist." They are invaluable as studies and very beautiful as music. In the present edition they are for the first time fingered and marked for the Pedals.

Book V.—SONATAS FOR TWO MANUALS AND PEDAL 3 0

The fifth book contains the last three of the six Sonatas. Those in E minor, C major, and G major. They are of exceeding value to the Student of Organ Playing, the mastery of them assuring him of that thorough independence of hands and feet so indispensable to the really accomplished organist. As in the former book, proper fingering and pedalling is everywhere indicated. The Preface contains a detailed analysis of each movement.

Book VI.—PRELUDES AND FUGUES 3 0

The sixth book includes several of Bach's greatest and most popular Organ Works. (1) The Toccata in D minor, with its contrasting effects of recitative-like passages and massive harmonies. (2) The well-known Prelude and Fugue in D major, which Spitta describes as "one of the most dazzlingly beautiful of all the master's Organ Works." Skilful pedal-players will find it exactly suited to them, for the theme is quite exceptionally fitted for pedal technique. (3) The Prelude and Fugue in F minor, less known perhaps than the other contents of the book, but scarcely less beautiful, or less worthy of the student's attention. (4) The great Prelude in E flat major, together with the Fugue in three sections, known as the St. Ann's. The whole are laid out with especial regard to the convenience of the player.

EDITED BY JOHN POINTER AND JOHN E. WEST.

Book XIII.—CHORAL PRELUDES 3 0

(1) Eln' feste Burg ist unser Gott; (2) Vater unser im Himmelreich; (3) Fugue on the Choral "Durch Adams Fall ist ganz verderbt"; (4) Wer nur den lieben Gott lässt walten; (5) In dulci jubilo; (6) O Mensch, bewein' dein Sünden gross; (7) Fugue on the Choral "Allein Gott in der Höl' sei Ehr"; (8) Fantasia on "Komm, heiliger Geist, Herre Gott"; (9) O Lamm Gottes, unschuldig.

Book VII.—PRELUDES AND FUGUES 3 0

The seventh book contains several of Bach's most masterly works. The great A minor Prelude and Fugue, the lovely B minor Prelude and Fugue, and the majestic C minor Prelude and Fugue are included together with two that are less well known—a Prelude and Fugue in C major, a brilliant work, and the Prelude and Fugue in G major (Prelude in 3-2 time). This work has perhaps suffered in popularity from the fact of its having hitherto been set out in a somewhat crowded manner, a defect that has been remedied in the present edition.

Book VIII.—PRELUDES AND FUGUES 3 0

The eighth book contains five of Bach's masterpieces—viz., Prelude and Fugue, C major (four movements); Prelude and Fugue, E minor, sometimes known as the "Wedge" Fugue, from the form of the subject. The G major Prelude and Fugue, a brilliant work; Prelude and Fugue, G minor, perhaps the least known of the five works, but a worthy companion of the others, and the great Fantasia and Fugue in G minor, a work of world-wide reputation.

Book IX.—TOCCATAS, PRELUDES, AND FUGUES 3 0

The ninth book includes the great Toccata in C major, with the unique intermediate Adagio. The Prelude and Fugue in D minor (the Fugue adapted and arranged for the Organ by Bach from the solo Violin Sonata in G minor). Prelude and Fugue in C major (Prelude in 9-8 time), one of the original "Six Grand Preludes and Fugues" and truly a grand work. The three-section Fantasia in G major, and the gigantic Toccata and Fugue in F major.

Book X.—TOCCATA, PRELUDES, AND FUGUES 3 0

The tenth book contains (1) The great Toccata and Fugue in D minor (*Derive*); (2) A little known Prelude and Fugue in A minor, which, although not taking rank among Bach's greatest works, is yet of much interest (*vide* Preface); (3) Passacaglia and Fugue in C minor, universally regarded as one of the Master's best works, and eminently fitted to display the resources and grandeur of the Organ; (4) The Fugue in C minor on a theme by Legrenzi, with its brilliant and Fantasia-like Coda; (5) A detached Prelude in A minor, which only requires to be better known to command wider appreciation than it has hitherto obtained.

Book XI.—FOUR CONCERTOS 3 0

The eleventh book contains Four Concertos, which are arrangements of works originally written as Violin Concertos by Vivaldi. No. 1 is in G major; No. 2 in A minor; No. 3 in C major; No. 4 in F major. The Preface contains a biographical note of Vivaldi, and a short analysis of the Concertos contained in the Number.

Book XII.—PRELUDES, FANTASIAS, FUGUES, TRIO, &c. 3 0

The twelfth book contains some of the less known of Bach's Organ Works, but in general attractiveness may compare unfavourably with either of the previous books, its interest being of a very diversified character. It includes more than a dozen pieces—a brilliant Fugue in G major, 12-8, of great interest and effect; Fantasia and Fugue in A minor, a very attractive work; Fantasia with imitation, B minor, sometimes included among the clavier works, but essentially organ music; Fantasia in G major, an interesting and important work. There are also several smaller compositions (some for manual alone), as Fugues in D, G, C, and C minor, two Preludes and a Fantasia in C, a Trio, Aria, and the Pastorale in F, with other pieces associated with it after the manner of a Suite.

Book XIV.—CHORAL PRELUDES AND VARIATIONS 3 0

(1) Gott der Vater wohn' uns bei; (2) Nun danket alle Gott; (3) Fugue on the Choral "Vom Himmel hoch da komm' ich her"; (4) Fugue on the Choral "Aus tiefer Noth schrei' ich zu dir"; (5) Fantasia on "Wer will ich dir geben"; (6) Gelobet seist du, Jesu Christ; (6) Wo soll ich fliehen hin, o Auf meinen lieben Gott; (7) Nun komm' der Heiden Heiland; (8) Variations on the Choral "Sei gegrüßet, Jesu gütig."

ALSO ISSUED IN THREE VOLUMES, CLOTH, PRICE 10S. EACH.

LONDON: NOVELLO AND COMPANY, LIMITED. NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

DIETRICH BUXTEHUDE was born in 1637 at Helsingør (in Seeland—one of the Danish Islands), where his father, J. B. Buxtehude, was Organist. In 1668 he was appointed Organist of the Marienkirche, Lübeck, which post he held until his death on May 9th, 1707. Bach was a great admirer of his playing, and used to journey on foot from Arnstadt to Lübeck in order to hear him. His compositions include the organ works—hitherto known to us almost exclusively through the edition by Philip Spitta, several Cantatas, Arias, and Sonatas for Violin, Gamba, and Cembalo.

*

PRELUDE and FUGUE in F sharp minor.

Edited by
John E. West.



Dietrich Buxtehude.

PRELUDE.

Allegro moderato. $\text{♩} = 68$.

MANUAL.

PEDAL.

(Tempo I?)

(Maestoso. J. = 60.)

FUGUE.
Grave. J. = 60.

Handwritten musical score for three staves (treble, bass, bass) in G major, 2/4 time. The score consists of six measures. Measure 1: Rest. Measure 2: Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Measure 3: Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Measure 4: Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Measure 5: Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Measure 6: Treble staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note. Bass staff: eighth note, eighth note, eighth note, eighth note.

(add Full Sw.)

cresc.

Vivace.
(*Allegro moderato.* $\text{♩} = 60$)

f (Full Sw. off)

8

(add Full Sw.)

12212

add to Gt

add to Ped.

cresc. poco a poco

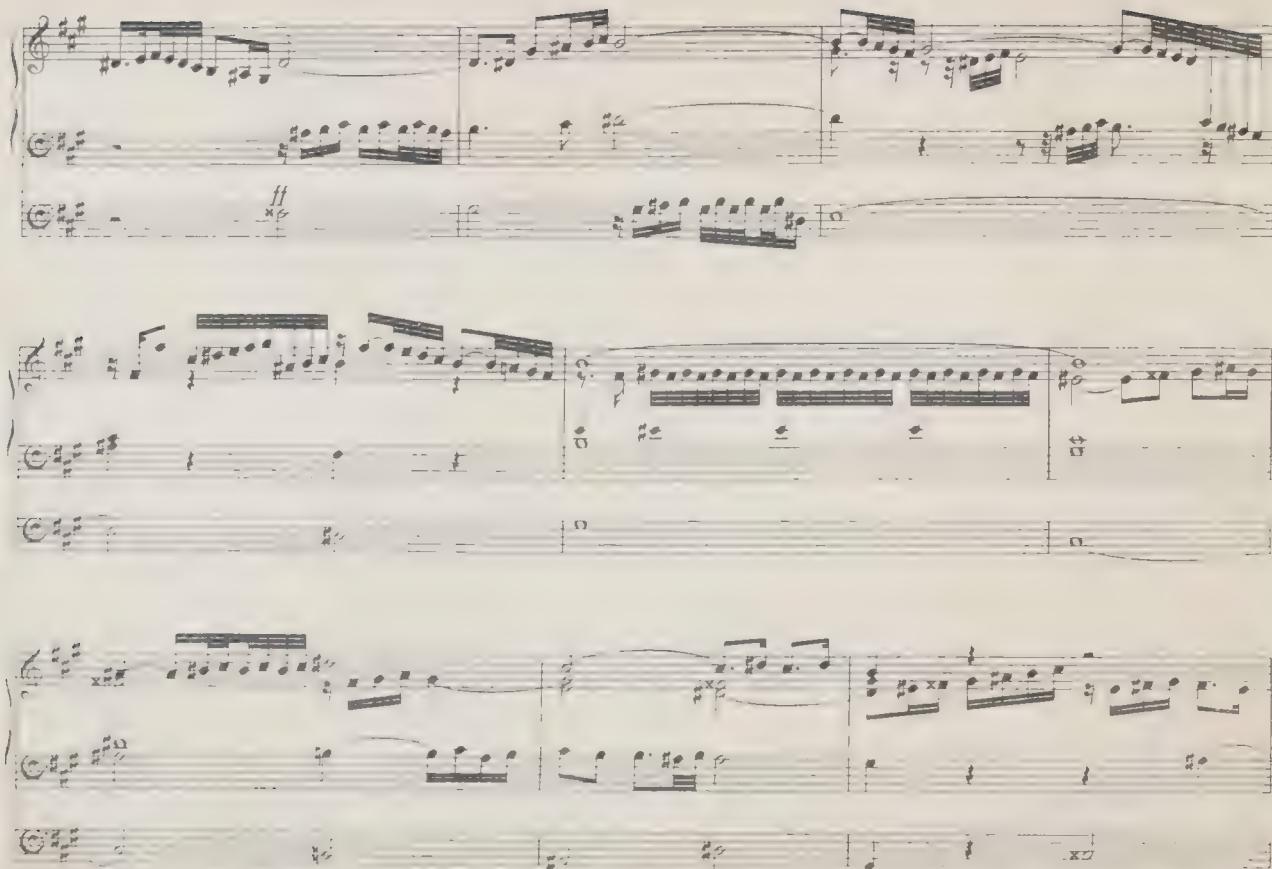
(trall)

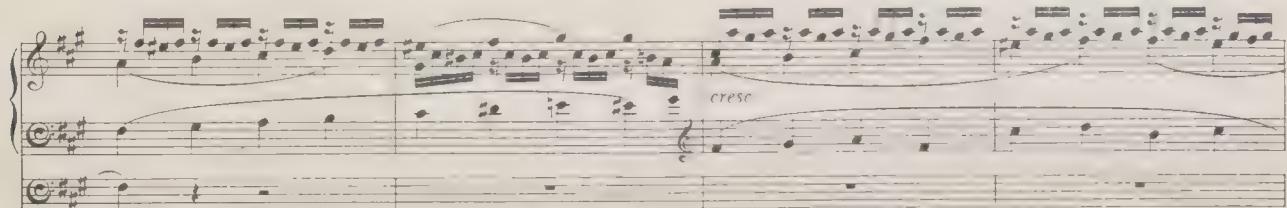
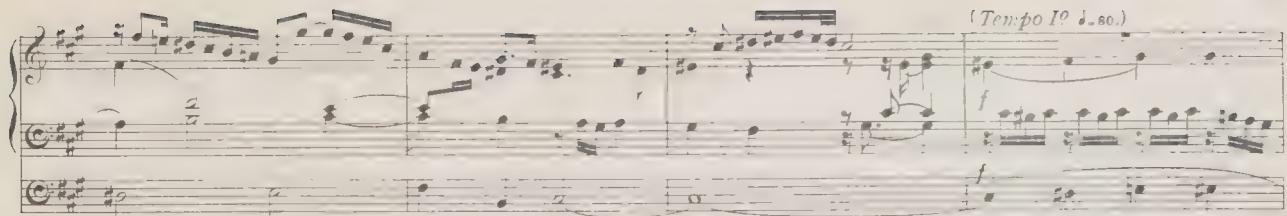
(Meno mosso,
Quasi R. et)

ff (without
G¹ Reeds)

12212

The image shows three staves of musical notation for a wind ensemble. The top staff consists of two staves, each with a treble clef and a key signature of one sharp. The middle staff has a bass clef and a key signature of one sharp. The bottom staff has a bass clef and a key signature of one sharp. The notation is primarily sixteenth-note patterns. Various dynamic markings are present: 'add to Gt' and 'add to Ped.' in the first section, 'cresc. poco a poco' in the middle section, '(trall)' in the third section, and '(Meno mosso, Quasi R. et)' and 'ff (without G¹ Reeds)' in the final section. The page number '12212' is at the bottom center, and a small '7' is in the top right corner.



(Tempo I^o d=80.)



(G! Reeds in)

(Reed in)

Musical score for three staves (treble, bass, and alto) in G major (two sharps) and 2/4 time. The score consists of three systems of music. The first system (measures 1-4) shows sixteenth-note patterns in the treble and bass staves, with the alto staff mostly silent. The second system (measures 5-8) continues the sixteenth-note patterns. The third system (measures 9-12) shows sixteenth-note patterns in the treble and bass staves, with the alto staff mostly silent. Dynamic markings include a crescendo (cresc.) and a decrescendo (decresc.). The score concludes with a measure of rest followed by the instruction "(with Reed)" and a signature "12212".

Original Compositions for the Organ.

160. ADAGIO IN A OTTO DIENEL 1/6
 161. SCHERZANDO IN A MINOR OTTO DIENEL 1/6
 162. ADAGIO IN D OTTO DIENEL 1/6
 163. CONCERT-FUGUE IN E MINOR OTTO DIENEL 1/6
 164. TWO PRELUDES PERCY W. PILCHER 1/6
 165. OFFERTORY IN F G. F. BLATCH 1/6
 166. CHURCH PRELUDES (Nos. 1, 2) R. E. BRYSON 1/6
 167. CHURCH PRELUDES (Nos. 3, 4) R. E. BRYSON 1/6
 168. CHURCH PRELUDES (Nos. 5, 6) R. E. BRYSON 1/6
 169. POSTLUDE IN G H. ELLIOT BUTTON 1/6
 170. FIVE SKETCHES, No. 1, PRELUDE H. W. PARKER 1/6
 171. FIVE SKETCHES, No. 2, VISION H. W. PARKER 1/6
 172. FIVE SKETCHES, No. 3, SCHERZO H. W. PARKER 1/6
 173. FIVE SKETCHES, No. 4, PASTORAL INTERLUDE H. W. PARKER 1/6
 174. FIVE SKETCHES, No. 5, NOCTURNE H. W. PARKER 1/6
 175. FOURTH GRAND SONATA OTTO DIENEL 3/6
 176. FANTASIA IN F MINOR (Op. 118) E. SILAS 2/6
 177. TWO SKETCHES G. F. WESLEY MARTIN 1/6
 178. TEMPO DI MINUETTO H. A. WHEELDON 1/6
 179. MEDITATION B. LUARD-SELBY 1/6
 180. PRELUDE AND POSTLUDE B. LUARD-SELBY 1/6
 181. MELODIA WILLIAM CRESER 1/6
 182. ANDANTE FUGGETTA WILLIAM CRESER 1/6
 183. POSTLUDE EDWARD CUTLER 1/6
 184. MINUET HAMILTON CLARKE 1/6
 185. OLD EASTER MELODY (IO FILII ET FILIAE) WITH VARIATIONS JOHN E. WEST 1/6
 186. WEDDING MARCH WILLIAM CRESER 1/6
 187. SIX PIECES (Nos. 1, 2) ALFRED REDHEAD 1/6
 188. SIX PIECES (Nos. 3, 4) ALFRED REDHEAD 1/6
 189. SIX PIECES (Nos. 5, 6) ALFRED REDHEAD 1/6
 190. ANTIPOH AND INTERLUDE E. SILAS 1/6
 191. SAVOYARD CHANT HERBERT W. WAREING 1/6
 192. THREE INTERMEZZI ALAN GRAY 1/6
 193. SOLEMN PROCESSIONAL MARCH C. J. B. MEACHAM 1/6
 194. THIRD CONCERT-FANTASIA OTTO DIENEL 1/6
 195. ALLEGRO CANTABILE OTTO DIENEL 1/6
 196. ANDANTE WITH VARIATIONS OTTO DIENEL 2/6
 197. ALLEGRO SCHERZANDO OTTO DIENEL 1/6
 198. OFFERTORY IN B⁷ EDWARD CUTLER 1/6
 199. A MEDITATION E. DUNCAN 1/6
 200. POSTLUDE E. DUNCAN 1/6
 201. COMMUNION AND PRIÈRE ALBERT RENAUD 1/6
 202. FANTASIE PASTORALE ALBERT RENAUD 1/6
 203. PRELUDE AND FUGUE E. SILAS 1/6
 204. REVERIE AND INTERMEZZO B. LUARD-SELBY 1/6
 205. (ROMANCE Op. 174, No. 1) J. RHEINBERGER 1/6
 205. (SCHERZOZOS Op. 174, No. 2) J. RHEINBERGER 1/6
 205. (ASPIRATION Op. 174, No. 3) J. RHEINBERGER 1/6
 206. (CONTEMPLATION Op. 174, No. 4) J. RHEINBERGER 1/6
 207. (AGITATO Op. 174, No. 5) J. RHEINBERGER 1/6
 207. (IMPROVISATION Op. 174, No. 6) J. RHEINBERGER 1/6
 208. SOLEMN FESTIVAL (Op. 174, No. 7) J. RHEINBERGER 1/6
 208. DUET (Op. 174, No. 8) J. RHEINBERGER 1/6

209. (RICERCARE (Op. 174, No. 9) J. RHEINBERGER 1/6
 209. (EVENING REST (Op. 174, No. 10) J. RHEINBERGER 1/6

210. (MELODIA OBSTINATA (Op. 174, No. 11) J. RHEINBERGER 1/6
 210. (FINALE (Op. 174, No. 12) J. RHEINBERGER 1/6
 210. (PRELUDE (GRAND SUITE, Op. 341) HAMILTON CLARKE 1/6

211. ALLEMANDE Do HAMILTON CLARKE 1/6
 212. ELEGY Do HAMILTON CLARKE 1/6
 212. GAVOTTE Do HAMILTON CLARKE 1/6
 213. INTERMEZZO Do HAMILTON CLARKE 1/6
 213. MINUET Do HAMILTON CLARKE 1/6
 214. INTRODUCTION AND FUGGETTA (GRAND SUITE, Op. 341) HAMILTON CLARKE 1/6
 215. CAPRICCIO E. SILAS 1/6
 216. LULLABY (Op. 348, No. 1) HAMILTON CLARKE 1/6
 217. BRIDAL MARCH (Op. 348, No. 2) HAMILTON CLARKE 1/6

218. PASTORAL FANTASIA (Op. 348, No. 3) HAMILTON CLARKE 1/6

219. ALLEGRETTO GRAZIOSO JOHN E. WEST 1/6
 220. MELODY KING HALL 1/6
 221. OFFERTOIRE KING HALL 1/6
 222. CANZONE KING HALL 1/6
 223. INTERMEZZO C. CHARLTON PALMER 1/6
 224. GRAND MARCH (Op. 158) HAMILTON CLARKE 1/6
 225. ANDANTE CON MOTO (Op. 97, No. 1) M. E. BOSSI 1/6
 226. ASPIRATION (Op. 97, No. 2) M. E. BOSSI 1/6
 227. GRAND CHURC (Op. 97, No. 3) M. E. BOSSI 1/6
 228. FOUR SONATINAS, No. 1 IN D MINOR A. B. PLANT 1/6
 229. FOUR SONATINAS, No. 2 IN G MAJOR A. B. PLANT 1/6
 230. FOUR SONATINAS, No. 3 IN A MINOR A. B. PLANT 1/6
 231. FOUR SONATINAS, No. 4 IN C MAJOR A. B. PLANT 1/6
 232. SECOND REVERIE B. LUARD-SELBY 1/6
 233. THIRD POSTLUDE B. LUARD-SELBY 1/6
 234. FANTASIA IN D MINOR ALAN GRAY 1/6
 235. PRELUIDIUM AND FUGA IN A (No. 2 FROM SIX PRELUDES AND FUGUES) F. A. GORE OUSELEY 1/6
 236. TRIUMPHAL MARCH (Op. 26) DUDLEY BUCK 1/6
 237. RONDO CAPRICE (Op. 35) DUDLEY BUCK 1/6
 238. AT EVENING (Op. 52) DUDLEY BUCK 1/6
 239. ALLEGRO MAESTOSO 1st MOVEMENT OF SONATA IN D MINOR JOHN E. WEST 1/6
 240. ANDANTE RELIGIOSO, 2nd MOVEMENT OF SONATA IN D MINOR JOHN E. WEST 1/6
 241. ALLEGRO POMPOSO, 3rd MOVEMENT OF SONATA IN D MINOR JOHN E. WEST 1/6
 242. RÉVERIE IN C H. S. IRONS 1/6
 243. ROMANCE IN G H. S. IRONS 1/6
 244. ELEGY ON THEMES BY HENRY PURCELL E. SILAS 1/6
 245. ANDANTE, LARGHETTO AND ALLEGRO J. VARLEY ROBERTS 1/6
 246. POSTLUDE IN G CHARLES STEGALL 1/6
 247. SIX FUGUES ON THE NAME "BACH," Book I. SCHUMANN 2/6
 248. SIX FUGUES ON THE NAME "BACH," Book II. SCHUMANN 2/6
 249. FESTAL MARCH SIR GEORGE ELVEY 1/6

250. SIX FUGUES (Nos. 1-3) HANDEL 1/6
 251. SIX FUGUES (Nos. 4-6) HANDEL 1/6
 252. CAPRICE W. WOLSTENHOLME 1/6
 253. FANTASIA IN C⁶ MINOR A. M. GOODHART 2/6
 254. ANDANTE IN G G. F. WESLEY MARTIN 6/6
 255. COMMEMORATION MARCH JOHN E. WEST 2/6
 256. ROMANCE (VIOLIN & ORGAN) HAMILTON CLARKE 2/6
 257. PASTORALE PHILIP ARMES 1/6
 258. INTRODUCTION AND FUGUE PHILIP ARMES 1/6
 259. PASTORAL OR OFFERTORY HAMILTON CLARKE 1/6
 260. FANTASIA IN B⁷ CHAS. E. STEPHENS 1/6
 261. POSTLUDE IN F J. VARLEY ROBERTS 1/6
 262. SIX SHORT PIECES (Nos. 1-3) J. RHEINBERGER 1/6
 263. SIX SHORT PIECES (Nos. 4-6) J. RHEINBERGER 1/6
 264. ALLEGROTTO PASTORALE CLOWES BAYLEY 1/6
 265. SERENADE IN B⁷ HAMILTON CLARKE 1/6
 266. ALLEGROTTTO IN A⁷ W. WOLSTENHOLME 1/6
 267. INTRODUCTION AND TOCCATA W. H. GANGSTER 1/6
 268. FOUR SKETCHES (Op. 58, Nos. 1-2) SCHUMANN 1/6
 269. FOUR SKETCHES (Op. 58, Nos. 3-4) SCHUMANN 1/6
 270. MARCH WITH PASTORAL TRIO B. LUARD-SELBY 1/6
 271. FANTASIE OVERTURE GEORGE GARRETT 2/6
 272. GAVOTTE IN F HAMILTON CLARKE 1/6
 273. MELODY IN A AND MINUET AND TRIO IN D A. HERBERT BREWER 1/6
 274. SIX STUDIES (Op. 56, Nos. 1 & 2) SCHUMANN 1/6
 275. SIX STUDIES (Op. 56, Nos. 3 & 4) SCHUMANN 1/6
 276. SIX STUDIES (Op. 56, Nos. 5 & 6) SCHUMANN 1/6
 277. BENEDICTION NUPTIALE ALFRED HOLLINS 1/6
 278. MEDITATION (VIOLIN & ORGAN) HERBERT BUNNING 2/6
 279. ANDANTE RELIGIOSO EDWARD CUTLER 1/6
 280. THREE ORGAN PIECES J. BARNBY 2/6
 281. PASSACAGLIA IN D MINOR D. BUXTEHDE 1/6
 282. A CHRISTMAS PASTORAL B. LUARD-SELBY 1/6
 283. POSTLUDE F. E. GLADSTONE 1/6
 284. INTERLUDE TH. DOUBS 1/6
 285. OFFERTOIRE IN F (No. 1) HAMILTON CLARKE 1/6
 286. LÉGENDE H. M. HIGGS 1/6
 287. CHANSON PASTORALE H. M. HIGGS 1/6
 288. INTERMEZZO IN D⁷ ALFRED HOLLINS 1/6
 289. MEDITATION IN D FLAT HAMILTON CLARKE 1/6
 290. PRELUDE (Op. 27, No. 1) PERCY E. FLETCHER 1/6
 291. INTERLUDE (Op. 27, No. 2) PERCY E. FLETCHER 6/6
 292. POSTLUDE (Op. 27, No. 3) PERCY E. FLETCHER 1/6
 293. SONATA IN D MINOR J. G. TOPFER 2/6
 294. COMMUNION ALFRED HOLLINS 1/6
 295. CONTEMPLATION H. A. WHEELDON 1/6
 296. TRIUMPHAL SONG A. HERBERT BREWER 1/6
 297. CORONATION MARCH HERBERT W. WAREING 1/6
 298. OFFERTOIRE IN D OLIVER A. KING 1/6
 299. JUBILANT MARCH J. STAINER 1/6
 300. THREE SHORT PIECES W. H. BELL 1/6
 301. THREE LEGENDS: No. 1, 'N^o G MINOR W. CRESER 1/6
 302. THREE LEGENDS: No. 2, IN E W. CRESER 1/6
 303. THREE LEGENDS: No. 3, IN E MINOR W. CRESER 1/6
 304. MINUET AND TRIO IN F WILLIAM FAULKES 1/6
 305. PRELUDE AND FUGUE E. H. THORNE 2/6
 306. VARIATIONS ON THE TUNE "ST. LUKE" (JEREMIAH CLARKE) E. H. THORNE 2/6

Nos. 41 to 45, 60 to 100, and 245 from "The Organist's Quarterly Journal."

(For continuation, see other list.)

Original Compositions for the Organ.

307. FANTASIA	E. H. THORNE	2/-	356. WACHET AUF (SLEEPERS, WAKE), CHORAL PRELUDE	J. S. BACH	1/-	405. TROIS IMPRESSIONS: III. LA NUIT	S. KARG-ELERT	1/-
308. MINUET AND TRIO IN E ^{flat}	JOHN PULLEIN	1/6	357. PRELUDE AND FUGUE	ANTHONY H. POLLON	1/-	406. IN SPRINGTIME (PASTORALE)	ALFRED HOLLINS	1/6
309. CHACONNE IN C MINOR	D. BUXTEHUDE	1/6	358. PRELUDE AND FUGUE IN F	D. BUXTEHUDE	1/6	407. OFFERTORY	B. LUARD-SELYB	1/-
310. CHORAL-PRELUDE "ALLEN GOTTLIN DER HÖH" E ^{flat} EHR" (G MAJOR 2 ¹ /2)	J. S. BACH	1/-	359. IMPROMPTU IN A MAJOR	A. M. GOODHART	1/-	408. MEDITATION	FREDERICK W. PRIEST	1/-
311. PASTORAL MELODY & LAMENT	JOHNE, WEST	1/-	360. CANZONA IN G MINOR	G. FRESCOBALDI	1/6	409. POSTLUDE	HUGH BLAIR	1/-
312. FESTAL COMMEMORATION	JOHN E. WEST	1/6	361. FUGUE IN A FLAT MINOR	JOHANNES BRAHMS	2/-	410. CIACONA IN D MINOR	JOHANN PACHELBEL	1/6
313. SCHERZO SYMPHONIQUE CONCERTANT	W. FAULKES	2/-	362. WEDDING MARCH	WILLIAM FAULKES	1/6	411. TOCCATA AND FUGUE IN D	JOSEF SEGERT	1/-
314. CONCERTO IN E ^{flat} MINOR	HORATIO PARKER	3/-	363. FUNERAL MARCH	WILLIAM FAULKES	1/-	412. TOCCATA AND FUGUE IN C	JOSEF SEGERT	1/6
315. PRELUDE AND FUGUE IN E MINOR	D. BUXTEHUDE	2/-	364. BALLADE IN C	WILLIAM FAULKES	1/-	413. FANTASIA AND FUGUE	D. G. JONES	1/6
316. PRELUDE AND FUGUETTA	WILLIAM FAULKES	2/-	365. CAPRICCIO (SOPRA LA, SOL, FA, MI, RE, UT)	G. FRESCOBALDI	2/-	414. FANTASIA AND FUGUE	J. D. DAVIS	1/6
317. SPRING SONG	ALFRED HOLLINS	1/-	366. ALLEGRETTO GRAZIOSO	ALFRED HOLLINS	1/-	415. POSTLUDE	W. G. ALCOCK	1/-
318. CHORAL-PRELUDE "ALLEN GOTTLIN DER HÖH" E ^{flat} EHR" (A MAJOR 3 ¹ /2)	J. S. BACH	1/-	367. ASTORIA	B. LUARD-SELYB	2/-	416. PRELUDE (FOUNDED UPON SOME OLD NORTHERN CHIMES)	BERTRAM LUARD-SELYB	1/-
319. FUGA IN C	DIETRICH BUXTEHUDE	1/6	368. CAPRICCIO (UPON THE NOTES OF THE CHIMES)	G. FRESCOBALDI	2/-	417. ELEGY (STUDY)	C. H. LLOYD	1/-
320. MELODY AND INTERMEZZO	B. LUARD-SELYB	1/6	369. REVERIE	JOHN E. WEST	1/-	418. TEMPO DI MINUETTO	C. H. LLOYD	1/-
321. OVERTURE ALLA MARCIA	E. MARKHAM LEE	1/6	370. ROMANZA IN D	R. BERNARD ELLIOTT	1/-	419. THEME WITH VARIATIONS AND FUGUE	ALFRED HOLLINS	2/6
322. PRELUDE AND FUGUE IN G MINOR	D. BUXTEHUDE	1/6	371. THREE STUDIES	F. E. GLADSTONE	1/-	420. SOLEMN MARCH	JOHN T. IRVING	2/-
323. RHAPSODIE (ON AN ANCIENT CHRISTMAS CAROL)	WILLIAM FAULKES	2/-	372. REVERIE PATHÉTIQUE	ARTHUR E. GODFREY	1/-	421. SURSUM CORDA AND ALLA MARCIA	JOHN IRELAND	1/-
324. FANTASIA	WILLIAM FAULKES	2/-	373. THEME VARIED IN E	WILLIAM FAULKES	1/6	422. MARCHE ROYALE	R. G. HAILING	1/-
325. CHACONNE IN E MINOR	D. BUXTEHUDE	1/6	374. BRIDAL MARCH	ALFRED HOLLINS	1/6	423. FIRST SONATINA IN A MINOR (OP. 74)	SIGFRID KARG-ELERT	1/-
326. TWO CHORAL PRELUDES	D. BUXTEHUDE	1/-	375. GRAND CHŒUR (No. 2)	ALFRED HOLLINS	1/-	424. FESTAL MARCH	A. STORM	3/6
327. OFFERTOIRE IN F (No. 2)	HAMILTON CLARKE	1/-	376. CAVATINA IN G	ERNEST NEWTON	1/-	425. CANZONET IN A	J. STUART ARCHER	1/6
328. ANDANTE RELIGIOSO IN E (OP. 9) J. W. IVIMEY	1/-	377. CONCERT FANTASIA	HERBERT W. WAREING	2/6	426. MEDITATION	HUGH BLAIR	1/-	
329. THREE SHORT PIECES	JOHN E. WEST	1/6	378. FANTASIA ON OLD CHRISTMAS CAROLS	WILLIAM FAULKES	1/6	427. PHANTASIE	HUGH BLAIR	1/-
ZU UNB WEND	CHORAL "HERR JESU CHRIST, DICH		379. FANTASIA ON THE OLD MELODY "URBS BEATA"	WILLIAM FAULKES	1/-	428. SLEMBER SONG	HUGH BLAIR	1/-
331. MEDITATION	JOHN E. WEST	1/-	380. VARIATIONS ON THE CHORALE "JESUS IST MEIN AUFENTHALT"	B. LUARD-SELYB	1/6	429. BALLADE	HUGH BLAIR	1/-
332. TWO SCHERZOS: NO. 1, C MINOR; C. H. LLOYD	1/-	381. SCHERZO NUPTIALE	BERNARD JOHNSON	1/-	430. SONATA IN F MINOR	E. H. THORNE	3/-	
333. TWO SCHERZOS: NO. 2, E MINOR; C. H. LLOYD	1/-	382. TWO CHORAL PRELUDES (Second Set)	D. BUXTEHUDE	1/-	431. ANDANTE RELIGIOSO AND SONG OF THANKSGIVING	JOSIAH BOOTH	1/-	
334. POSTLUDE IN E FLAT	C. H. LLOYD	1/-	383. CANZONET	EDMUND T. CHIPP	1/-	432. ALLEGRETTO IN A	J. W. HERBERT WILLIAMS	1/-
335. ANDANTINO IN D FLAT	H. DAVAN WETTON	1/-	384. PASTORALE	EDMUND T. CHIPP	1/-	433. SONATA IN C MINOR (OP. 27, No. 1)	J. RHEINBERGER	1/6
336. ANDANTE MODERATO IN C MINOR	FRANK BRIDGE	1/-	385. ANDANTE CON MOTO	EDMUND T. CHIPP	1/-	434. CONCERT-FANTASIA (OP. 1)	A. FREYER	1/6
337. ADAGIO IN E MAJOR	FRANK BRIDGE	1/-	386. ANDANTE VARIED	EDMUND T. CHIPP	1/-	435. FUNERALE (OP. 75, No. 1)	SIGFRID KARG-ELERT	2/-
338. ALLEGRO CON SPIRITO IN B FLAT MAJOR	FRANK BRIDGE	1/-	387. AVE MARIA	EDMUND T. CHIPP	1/-	436. CHORAL-IMPROVISATION ON "IN DULCI JUBILO" (OP. 75, No. 2)	SIGFRID KARG-ELERT	1/-
339. TOCCATA AND FUGUE IN D MAJOR	J. E. EBERLIN	1/-	388. PASTORAL OVERTURE IN G	WILLIAM FAULKES	2/-	437. PROCESSIONAL (SOLEMN MARCH)	HUGH BLAIR	1/6
340. TRIUMPHAL MARCH	ALFRED HOLLINS	2/-	389. GAVOTTE	JOHN PULLEIN	1/-	438. THIRD SONATA IN F	BERTRAM LUARD-SELYB	3/-
341. POSTLUDE IN C MINOR	H. DE VRIES	1/-	390. THREE PRELUDES (Second Set)	JOHN E. WEST	1/6	439. SHORT CHORAL PRELUDES (Nos. 1-3)	ETHEL SMYTH	1/6
342. POSTLUDE IN A MAJOR	H. DE VRIES	1/6	391. DUETTO IN G	ERNEST NEWTON	1/-	440. SHORT CHORAL PRELUDES (Nos. 4 AND 5)	ETHEL SMYTH	1/6
343. TOCCATA IN A MINOR	H. M. HIGGS	1/-	392. SIX SHORT AND EASY PIECES	CHARLES STEGGLA	2/-	441. PHANTASIE ON "ADESTE FIDELES" (Violin, Bells and Organ)	T. LEA SOUTHGATE	1/6
344. CANZONE	H. M. HIGGS	1/-	393. ELEGY AND ANDANTINO ALLA CANONE	C. E. STEPHENS	1/6	442. THE CARAVAN OF THE MAGI	J. H. MAUNDER	1/6
345. TOCCATA AND FUGUE IN D MINOR	J. E. EBERLIN	1/-	394. EPILOGUE	HEALEY WILLAN	1/-	443. POSTLUDIUM FESTIVUM	CHARLES W. PEARCE	1/-
346. INTRODUCTION AND FUGATO IN A MINOR	D. BUXTEHUDE	2/-	395. TOCCATA IN C	J. PACHELBEL	1/-	444. GRAND CHŒUR	CLAUDE E. COVER	1/-
347. ELEGIE	H. M. HIGGS	1/-	396. CHANSON DE JOIE	R. G. HAILING	1/-	445. SCHMÜCKE DICH, O LIEBE SEELE	S. KARG-ELERT	1/-
348. GRAND CHŒUR	H. M. HIGGS	1/-	397. BERCEUSE	ALFRED HOLLINS	1/-	446. CHORAL PRELUDE	J. S. BACH	1/-
349. TOCCATA AND FUGUE IN D MINOR	J. E. EBERLIN	1/-	398. RECERCARE IN THE DORIAN MODE	GIROLAMO FRESCOBALDI	1/-			
350. TOCCATA AND FUGUE IN A MINOR	J. E. EBERLIN	2/-	399. TOCCATA IN C MINOR	GEORG MUFFAT	1/6			
351. PRELUDE AND FUGUE IN F SHARP MINOR	D. BUXTEHUDE	2/-	400. TOCCATA IN F	GEORG MUFFAT	1/6			
352. PASTORALE IN D MAJOR	FREDERICK W. PRIEST	1/-	401. PRELUDE AND FUGUE IN B MINOR	HEALEY WILLAN	1/-			
353. PRELUDE AND FUGUE (SONATA IN G MINOR)			402. FANTASIA (CROMATICA)	PETER SWEELINK	1/6			
354. ADAGIO (SONATA IN G MINOR)	PADRE G. MARTINI	1/-	403. TROIS IMPRESSIONS: I. HARMONIES DU SOIR	S. KARG-ELERT	1/-			
355. ALLEGRO AND SARABANDE (SONATA IN G MINOR)	PADRE G. MARTINI	1/-	404. TROIS IMPRESSIONS: II. CLAIR DE LUNE	S. KARG-ELERT	1/-			
	PADRE G. MARTINI	1/6						

(To be continued.)



